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The role of labeling in the branding strategy of a mid-priced Greek regional wine

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I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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Abstract

This dissertation was written as part of the MSc in Strategic Product Design at the International Hellenic University.

The objective of this study is the research into the characteristics of wine labels in order to respond to the necessities for an effective marketing and branding strategy for wine products. The research draws on different disciplines aiming to an informed design strategy for the development of a wine label design. The methodological approach combines bibliographical research with qualitative and quantitative research methods aiming to the identification of current trends and consumer preferences, their commonalities and differences.

The findings of the research are directly employed for the design of a new wine label which will enhance the identity of an existing wine product, aiming to become a decisive factor in the success of the new products that are to be launched by *80 Winery* in the future months.

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1 Introduction

The motivation for this research was on one hand the fact that the wine industry in Greece is an ever-growing market with a broad target group of consumers in Greece and abroad, and on the other hand, my personal motivation arises from the fact that since two years I own a winery in Northern Greece, and therefore the results of this research will have an immediate application in my professional work. Following my studies on Strategic Product Design, this research will offer a great opportunity to combine knowledge from different fields such as product development, consumer behavior, branding and graphic design and apply the knowledge gained in a specific task which is to eventually design the labeling scheme for the wines produced at my winery.

1.1 Aim and scope

The main scope of this thesis is the research and analysis of wine labeling based on literature review, qualitative and quantitative research methods, regarding the marketing and branding of wine products. The aim is to examine current market trends in relation to the strategic design of the wine labels and also consumers' preferences regarding the characteristics of a wine label. The final aim is the design of a wine label that will incorporate the knowledge gained in the design intent.

1.2 Methodology

The methodology is a process of several steps. The first stage involves the literature review, in order to obtain the necessary knowledge about the marketing and branding strategies of wine products. The literature

review will help to identify current research gaps and raise new questions that are to be answered in subsequent phases. The following stage involves a comprehensive survey of existing wine brands in order to identify the prevailing trends in wine labeling. The survey will include products that already exist in the market, the respective brands, the producers, etc. The survey will be followed by a questionnaire that aims to identify consumer preferences.

The methodology of the research includes:

- The definition of the problem: What is the role of labeling in the branding strategy of a mid-priced regional wine? What are the characteristics of an effective label design for a mid-priced regional wine?
- Collect information in the form of a survey: examine the results of the research among wine labels that already exist at mid-priced regional wines market.
- Collect information in the form of a questionnaire: examine the results of the questionnaire in order to obtain the most important features that consumers prefer in a wine label.
- Analysis of the results and specifications: definition of design specifications based on the research findings and generation of a new design concept.
- Label development and prototyping: Sketching and prototyping of the label design. The first stage of the ideation phase is presented through free hand sketches which later develop into more accurate design schemes with clear design intent.
- Final drawings: It involves the drawings and printing of the label.

1.3 Dissertation structure

The dissertation begins with the literature review, which offers the definitions of main concepts, the techniques and methods in marketing and branding of wine products. Furthermore, the research focuses on the importance of region and how regional identities create figurative and powerful products. Identifying the research gaps in the literature review will lead to the adaptation of research methods that aim to analyse existing wine labels among brands that already exist in the market. The characteristics of the wine labels are being recorded in the form of a catalogue. Characteristics include different features such as the shape (geometric, artistic, minimal, pluralistic, retro, contemporary, traditional, abstract etc), the colors (monochrome, multiple colors, saturated colors, vibrant colors etc) and the genre (related to region, related to the ingredients of the wine such as grapes etc). Subsequently, a questionnaire targeting wine consumers is developed, including questions about the label, and how consumers approach the wine in general, in order to collect useful data, from real market, to summarize the most important label features for the majority of wine consumers. After the analysis of the label catalogue and the results of the questionnaire, the design brief is developed and the prototyping of the label commences. Analyzing the features that will be used based on the knowledge gained by the research, the last part will introduce the new product, the new wine label.

2 Literature review

The literature review includes topics from different disciplines in order to obtain thorough knowledge about the topic of the study and the theories that support it. Furthermore, the literature review offers definitions of the most important terms, types and characteristics that relate to the topic, it studies the viewpoint of acclaimed researchers in the field, and facilitates the development of the research and the design. Therefore, the following chapter familiarizes the reader with the thematic area of the subject and raises questions that are to be answered by the survey and analysis.

2.1 Marketing of wine products

The definition of marketing is not a straightforward task. It is a concept and a "philosophy", that has evolved into an academic discipline of its own, involving all the research and activities that a company undertakes in order to bring the product from the concept to the consumer. A generic working definition is provided by the Larousse dictionary, where marketing is defined as "all means and concerted actions (market studies and incentives, advertising, promotion at the point of sale, encouragement of sales staff, searching for new products, etc.) available to an organization or a business company in a positive sense to achieve its own purposes, the attitudes and behaviors of consumers of interest to it" (Larousse, 2018). According to researchers Lendrevie and Lindon (Lendrevie & Lindon, 1996) marketing is all the means that a business has to sell its products to its customers in a profitable way. "Marketing is an attempt to discover and analyze the lingering or expressed needs of a population in order to capture and implement an appropriate policy that meets the expectations of all or part of the population being studied" (Benoum, 1991).

Therefore, marketing could be defined as “all the tools and means that allow us to sell a wine in a profitable and lasting way to a customer so that he can choose it from others.” The main elements included in these definitions are the following:

- Marketing is an enterprise
- The set of tools and means
- Sell in a profitable and lasting way
- Defined customer

2.1.1 Entrepreneurial marketing in the wine industry

Wine from the Mediterranean region, has certain common characteristics, therefore the bibliographical research has looked at articles and papers that refer to the wine industry of this area. More specifically, based on research that was undertaken for French wines, effective marketing is crucial, given the highly competitive challenges faced by the French wine industry both nationally and globally (Trach & Olsen, 2006). However, the French wine industry is said to be productive and not market oriented and facing serious marketing problems. Even with limited government support to help industry in overseas promotions, aid is largely indiscriminate and uncoordinated (Gample & Taddei, 2007). Little time and money are placed on research, where producers who have found niches are atypical and distance themselves from other producers (Terblanche, et al., 2008). Consequently, a fundamental restructuring of the industry is required to fully re-position both marketing attitude and supply chain (Gample & Taddei, 2007). Furthermore, wine consumers have gained much more knowledge and knowledge over the years, particularly in France, which is characterized by increasing social diversification. Senior

elderly middle class or higher socio-economic groups increasingly consume a large part of the wine market (Demoissier, 2001). These consumers buy reduced quantities but spend more on acquiring wine. As a result, there has been an increasing trend towards "boire moins mais mieux" - consumption of fewer but better, a trend which is replicated globally (Beverland & Lockshin, 2006).

The wine market is widely considered as complex for the consumer's decision, but it has not escaped the growing importance of product differentiation due to globalization (Bruwer & Johnson, 2010). In more mature industries, there is the possibility for firms to find growth niches where, for commodity products, opportunities still exist through differentiation (Thomas, 2013). Therefore, in the wine industry, differentiation becomes the small winery's major opportunity (Duquesnois & Gurău, 2010). Arguably, differentiation is already implemented in France through regional differentiation reinforced by the Appellation d'Origine Contrôlée (AOC) and Appellation d'Origine Protégée regulations. These regulations define grape varieties and winemaking practices in geographical regions, villages and vineyards, driven by consumers' need for authenticity, quality and traceable products (Bruwer & Johnson, 2010). The AOC designation is linked to the notion of terroir, i.e soil and microclimate to which particular wines are well adapted as well as the efforts of the winegrower (Gample & Taddei, 2007). The designation of an AOC is a valuable label, particularly for small producers since a price premium can be charged (Terblanche, et al., 2008).

2.1.2 The wine marketing mix (product, price, place, promotion)

"A customer buys mainly a satisfaction that responds to a need, to an incentive. He has a subjective assessment of his own purchase. The availability of the product, the manner in which it is presented, its price, its appearance, and the advertising made about it, are factors that he takes

into account in the decision process. Indeed, what the customer purchases is not just a product in the strict sense of the word, but a complete marketing mix that includes a price, a residence circuit, and an ad" (Rouzet & Seguin, 2006).

The marketing mix is the set of controllable, tactical marketing tools that a company uses to produce a desired response from its target market. It consists of everything that a company can do to influence demand for its product. It is also a tool to help marketing planning and execution (MaRS, 2014).

➤ The four "P" of marketing: Product, Price, Place and Promotion.

The marketing mix can be divided into four groups of variables commonly known as the four "Ps":

- Product: The goods and/or services offered by a company to its customers.
- Price: The amount of money paid by customers to purchase the product.
- Place (or distribution): The activities that make the product available to consumers.
- Promotion: The activities that communicate the product's features and benefits and persuade customers to purchase the product.

➤ Marketing tools

Each of the four "Ps" has its own tools to contribute to the marketing mix:

- Product: variety, quality, design, features, brand name, packaging, services
- Price: list price, discounts, allowance, payment period, credit terms

- Place: channels, coverage, assortments, locations, inventory, transportation, logistics
- Promotion: advertising, personal selling, sales promotion, public relations

➤ Marketing strategy

An effective marketing strategy combines the 4 "Ps" of the marketing mix. It is designed to meet the company's marketing objectives by providing its customers with value. The 4 "Ps" of the marketing mix are related, combined to establish the product's position within its target markets (MaRS, 2014)

2.1.3 The product "wine" in marketing

Simple at the beginning of its conceptual approach, the product "wine" becomes progressively complicated in its implementation and more complicated through the techniques of its marketing and communication used to attract the final customer (Rouzet & Seguin, 2006). Several mediators operate throughout the circuit so that the product is as commercially as possible when it meets the final consumer.

For the customer, the product "wine" in marketing consists mainly of its technical features, its packaging and the associated services presented in Figure 1 (Rouzet & Seguin, 2006).

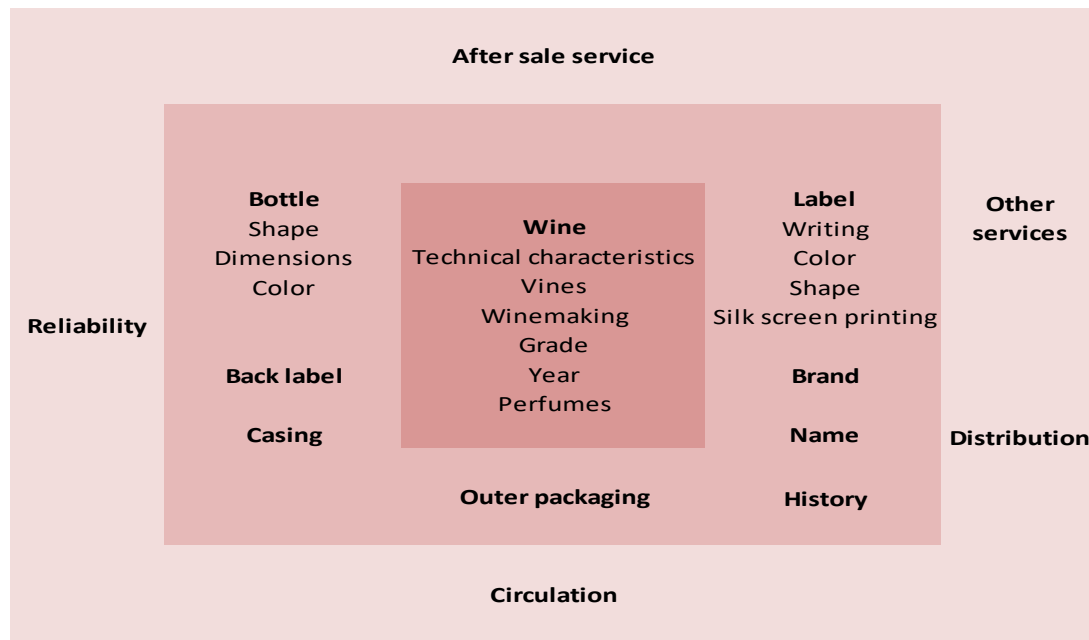


Figure 1 The product “wine” in marketing

However, it is important to clarify here, that no matter how efficient the marketing strategy is, it is not sufficient to promote the sale of a product of low quality. On the contrary, although product quality is an essential factor for the success of a product, it is not by itself sufficient for ensuring a satisfactory amount of sales. Quality must be perceived by the customer in connection with the complete marketing mix of the product (Rouzet & Seguin, 2006). Based on the above, a question is raised, whether the packaging affects the perception of the customer for a specific product. For instance, a quality wine from Bordeaux region if packaged in a plastic bottle would most probably predispose the consumer negatively. Even if the organoleptic characteristics are excellent, plastic packaging is mentally associated to wine of lower quality.

2.1.3.1 The bottle

Eighty percent of sales in market, is determined by the bottle before even considering the label itself. The bottle, its shape, color, design and composition, offers the customer a first impression of the product. The bottle type originally refers to the product region: the bordelaise bottle in Bordeaux, the champenoise in Champagne. These bottles became recognizable and everybody can find almost any type of wine in a bordelaise bottle. This also causes a real problem in the identification of the product by the consumer (Rouzet & Seguin, 2006).

Apart from its technical utility, which is to preserve and package the "wine" product, the bottle serves as the first picture of the "promise" that the product gives to the consumer. Bottle housing is of prime importance in choosing a wine from the shelf. This is becoming more noticeable in distribution, where the product exists on its own, without a permanent vendor to recommend it (Xie, 2013).

Choosing a bottle type from wine-producing companies is most relevant to the delivery of use, to the production adversities (tools, costs) but more rarely to a real marketing strategy. Taking into account the cost of creating a prototype bottle, more and more branches adopt bottles engraved with the stamp-name or the name of the wine (Rouzet & Seguin, 2006).

According to the market research, Ligérienne, muscadet, bourguignonne and bordelaise are some of the most common wine bottle types represented below.



Figure 2 Basic types & dimensions of wine bottles

Figure 2 source 1 <https://www.vinsvaldeloire.fr/fr/parfaire-votre-degustation>

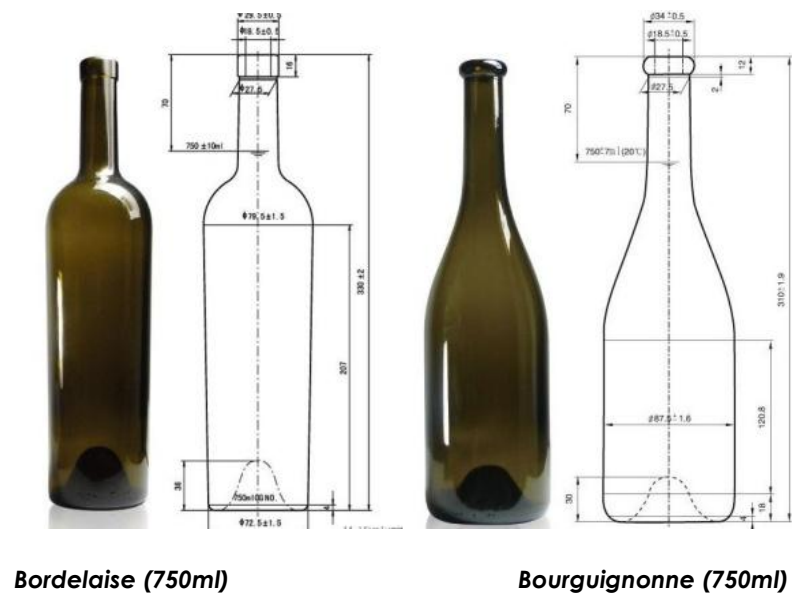


Figure 3 Bottle types for Bordelaise and Bourguignonne

Figure 3 source 2 (Loire Valley Wines, 2018)

➤ Shape

The more a bottle is oblong, thin, the more it is considered modern, dynamic, original, elegant (Rouzet & Seguin, 2006). This type of scheme responds more to a female clientele or a social style of another age. The traditional image is given by the shoulders of the bottle and especially in relation to the length of the neck and the opening of the shoulders. The more the shoulders are stressed, the more weight is given to the tradition. A bottle of bourgignonne carries more of a traditional image than a bottle of bordelaise. Of course, these perceptions vary according to target customers. The bore(orifice, Troat), either flat, square, with a collar, for a screw cap or cork, seems the same in the overall image perceived by the customer. Some millimeters of difference in diameter or overall height are not perceived by the customer (Rouzet & Seguin, 2006).

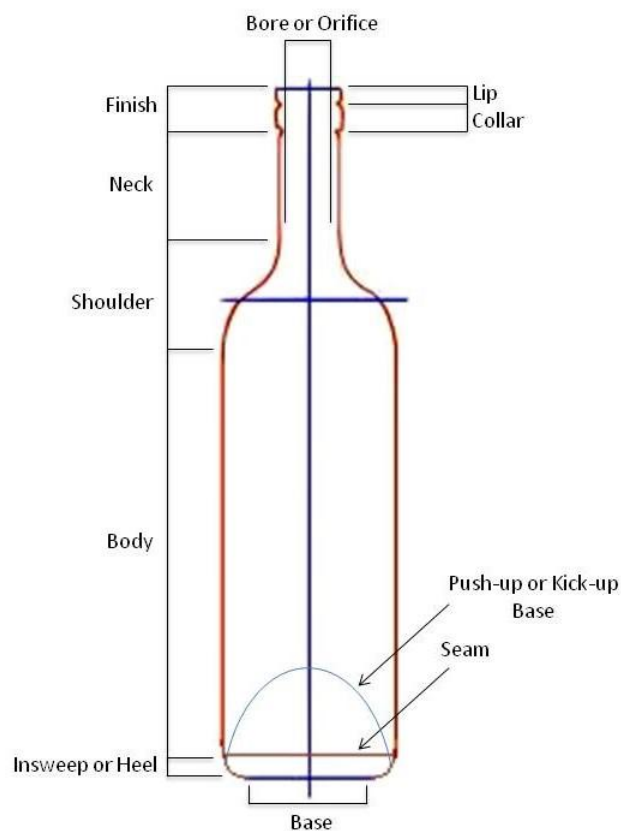


Figure 4 The characteristics of a wine bottle

Figure 4 source 3 <https://www.dragoart.com/tuts/1501/1/1/how-to-draw-a-wine-bottle.htm>

- Bottom of the glass (Push-up or Kick-up base)

The more the bottom is raised, the more the customer will perceive the product as a high-end product. Certainly the bottom is studied when creating the overall design of the bottle, because it guarantees the volume of fullness (Rouzet & Seguin, 2006).



Figure 5 The variety of bottoms (Push-up or Kick-up) of wine bottles

Figure 5 source 4 <http://www.upgradetoglass.com/why-wine-bottles-have-punts/>

➤ Weight

The heavier the bottle is, the more promising quality range to the customer. When the bottle gets in his hand, the customer immediately creates this impression. Putting a quality wine in a light bottle can underestimate it, even if the customer understands perfectly that a light bottle has low transport costs. (Rouzet & Seguin, 2006).

➤ Color

For historians and technicians, the majority of wine bottles are made of glass, of varying colors such as:

- Green (green of champagne)



- Green-brown (for dry wines)



- Brown (for aged wines)



There are two main trends here, either to reveal the color of the product to the customer or to conceal it using a darker glass colour. Consumers are increasingly demanding that they see the product before buying it since they cannot taste it. There is a tendency to utilize white glass bottles that reveal the color of the wine. For rosé wines, bottles of white glass are preferably used to make their fruity composition and their youth clear (Xie, 2013).

Natural sweet wines, liqueur wines and certain white wines are increasingly moving in this form. This trend is generalized in European wine-consuming countries (Rouzet & Seguin, 2006). Nowadays, there is also a trend with bottles that have shades and colors that were by no means used in the past, like: blue, yellow, pink, tinted glasses. This non-negligible feature of the bottle should be studied according to the target customers and the market place that one wants to obtain for its product. To market a wine advertised for its dew, its fruity composition, its festive use and appealing to a new and not conservative clientele, requires a color treatment of its bottle in conjunction with the other ingredients of the marketing mix (Xie, 2013).



Figure 6 Example of colored wine bottles

Figure 6 source 5 https://wallscover.com/bottles.html#gal_post_15_bottles-3.jpg



Figure 7 Example of colored wine bottles

Figure 7 source 6 <https://gr.pinterest.com/pin/390054017707496627/>

➤ Glass quality

The quality depends on the glass industry. It must be perceived by the customer. There are glasses less or more shiny, according to the processing that takes place at the end of the production chain. A shiny glass highlights the color of the wine (Xie, 2013).

➤ Engraving

A "personalized" bottle can place the product in a high quality range. The emblem above the label exploits the product, brings a picture of its culture and tradition, a quality guarantee for the customer, a true point of recognition (Rouzet & Seguin, 2006).



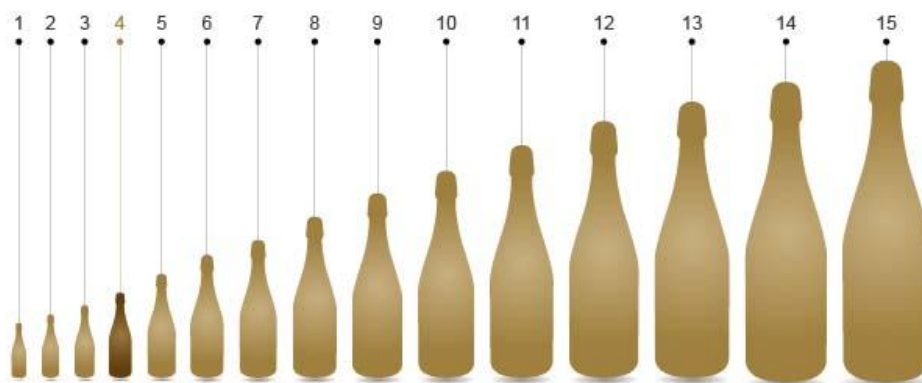
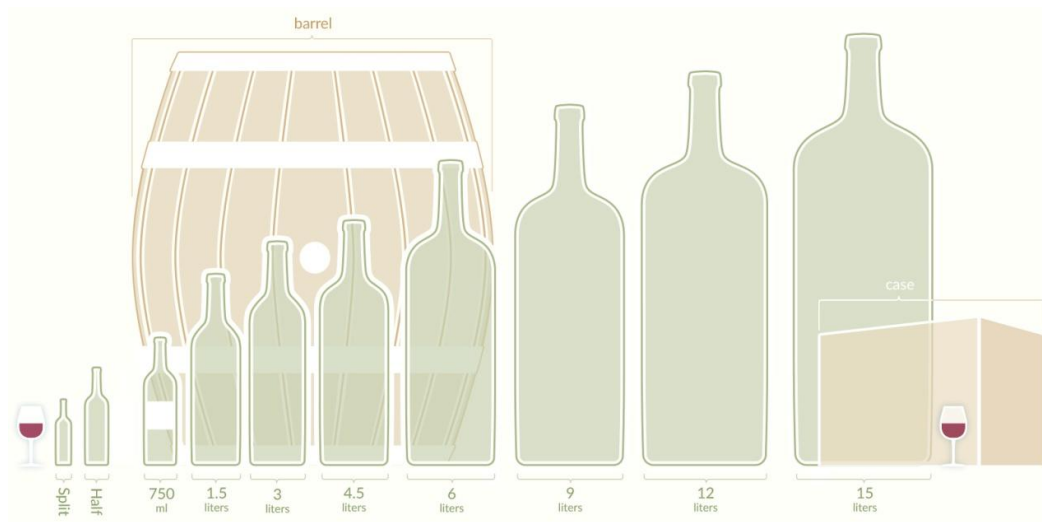
Figure 8 Engraving example in wine bottles

Figure 8 source 7 <https://www.personalized-engraved-gifts.com/merchant/category/engraved-wine-bottles-wedding-anniversary>

➤ Dimensions

The traditional dimensions of wine bottles are 750ml for VQPRD-type wines. "In the European Common Market VQPRD, Vins de Quality Produits dans des Régions Déterminées, means that the wine has been certified as falling into one of the common gradations within the area of origin." (Wines, 2011). Table wines are available on the market by litre. According to Tom Atkin, the behavior of certain categories of consumers evolves towards group celebrations: this brings a change in the classic size of the bottles and, above all, a need for larger volumes, resulting in increased Bag-in-box sales or small 5-liter packages. For others, evolution is translated as a consumption of bottled wine of smaller dimensions (500ml, 375ml even 250ml). These dimensions are more suited to current consumer trends, given the revolution in the family structure (one or two people), which is increasingly urban. This dimensional development is already particularly noticeable in the Netherlands, Great Britain and the Scandinavian countries (Atkin, et al., 2017).

Choosing a bottle refers to a marketing philosophy geared to the chosen market position and target clientele (Rouzet & Seguin, 2006).



1. Quarter (20 cl)

2. Half bottle (37,5 cl)

3. Demie or Pinte (50 cl)

4. Standard bottle (75 cl)

5. Magnum / 1,5 liter (2 bottles)

6. Jeroboam / 3 liter (4 bottles)

7. Rehoboam / 4,5 liter (6 bottles)

8. Methuselah / 6 liter (8 bottles)

9. Salmanasar / 9 liter (12 bottles)

10. Balthazar / 12 liter (16 bottles)

11. Nebuchadnezzar / 15 litres (20 bottles)

12. Solomon / 18 liter (24 bottles)

13. Souverain / 26,25 liter (35 bottles)

14. Primat / 27 liter (36 bottles)

15. Melchizedec or Midas / 30 liter (40 bottles)

Figure 9 The map of all sizes of wine bottles

Figure 9 source 8 <http://www.champagnesundayliving.com/2015/01/>

2.1.3.2 The label

The regulations regarding wine labels are specified in great detail by the European union and the "Directorate-General (DG)". Every producer must follow the laws of the Competition Policy in the European Union. The European Commission, together with the national competition authorities, directly enforces EU competition rules, Articles 101-109 of the Treaty on the Functioning of the EU (TFEU), to make EU markets work better, by ensuring that all companies compete equally and fairly on their merits. This benefits consumers, businesses and the European economy as a whole. Within the Commission, the Directorate-General (DG) for Competition is primarily responsible for these direct enforcement powers (European Commision, 2018). In France, It is recommended for each label creation to check the model before printing by DGCCRF (Direction générale de la concurrence, de la consommation et de la répression des fraudes). "The General Direction for Competition, Consumption and Frauds"(DGCCRF), is the French regulatory agency responsible for the safety of all foods. DGCCRF's activities are directed against impure, unsafe, fraudulently labeled foods. DGCCRF is also responsible for enforcing French laws in manufacturing and marketing and also at the import level (Le portail de l'économie des finances, 2018).

A label is mainly a communication tool and should be treated as so (Rouzet & Seguin, 2006). Signs, colors and typography presented on the label are perceived differently, depending on the type of consumer. The elements that form the label are examined below, as there is a generalized discussion regarding regulations between professional organizations and state agencies.

➤ Mandatory indications (by DGCCRF):

- The name of origin or the controlled origin, in accordance with the specifications laid down in the decree, for local wines, the indication "local wine", followed immediately by the name of the zone of production, for table wines, "table wine".
- Indication of alcohol content.
- The name or business name of the bottler, its address or the bottler code.
- The volume of wine contained in the bottle.
- The batch number, which can be placed elsewhere, besides the label, as well as the presence of allergens. It is also mandatory to indicate the presence of sulfur dioxide and sulphites at a concentration of more than 10 mg / l, expressed as SO₂ in the beverage labels with an alcohol content above 1,2% vol. This indication must appear in the following format: 'contains sulfur dioxide' or 'sulfur dioxide'.
- The place of origin when it comes to export. For table wines, the area of origin must be indicated.

➤ The information that may appear in a label is the following:

- Sub-categories of designation.
- For local wines, one or two varieties, in the case of wine coming exclusively from these varieties.
- For table wines, color and product type.
- The date for the wine that comes entirely from this year.
- The trademark.
- A logo that can be a sketch, a mark, etc.

- The name of a wine-growing exploitation company, which may be an estate, a tower, etc.
- Indications concerning the way of winemaking.
- The place of bottling: bottling on the estate.
- The distinction received from an official organization.

The shape, colors, media quality are not bound by regulation. The graphic design of the product allows customers to know about the product, to obtain a complete picture of it according to the intended position in the market and the target customers (Atkin, et al., 2017).

It is equally important to have a quality label corresponding to the desired range. The high range of paper is the Chromolux type. Label technology, self-adhesive or attachable, clearly defines the product type for the consumer. The trend for wine targeting medium and high price range is the self-adhesive label, which has a better performance than the dry label attached with glue. Silk screening is rarely used. It can facilitate quick production, but often places the product at the beginning of the range. Label shapes and colors evolve under the pressure of "New World" wines, most of them developing real marketing strategies.

The conclusion that emerges is that both **the bottle and the label should not be selected on the basis of the producer's personal taste but based on thorough and extensive research on target customers.** Unfortunately, we often see viticulturists choosing their labels only in relation to their personal taste and sometimes in relation to the printer's taste (Rouzet & Seguin, 2006).

➤ The back label

The back label is becoming more and more necessary because it allows us to lighten the label of much optional information and explain to the final customer what to discover by opening the bottle (Atkin, et al., 2017). The presentation of the place of production of wine in the form of a simple map is useful as well as the indications concerning the varieties used, the aromas that dominate and the proposed mode of consumption, or even the ways of preservation (Xie, 2013). The back label is certainly in line with the farm's graphic map (specifications). Export, tailored to the country's consumption patterns and target customers, allows wine to be presented in the language of the final customer. At the stage of creation of the label, it is very important to remember the barcode point according to the selected distribution circuit (Rouzet & Seguin, 2006).

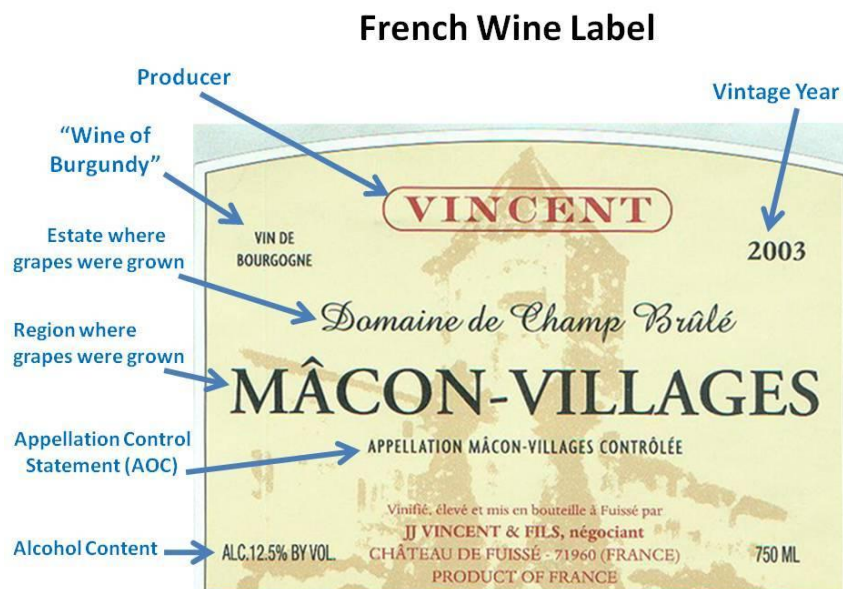


Figure 10 French wine label example

Figure 10 source 9 <https://jillianbeard.com/2013/03/27/how-to-read-a-wine-label-part-two/>



Figure 11 Italian wine label example

Figure 11 source 10 <http://winefolly.com/tutorial/read-italian-wine-label/>

2.1.3.3 The capsule and the cork-screw cap

➤ The Capsule

It is the area on the wine bottle where the tax mark are located, which is a proof that traffic taxes (called licenses) have been paid. (European Commission, 2018). When the bottle has not been taxed, it must be accompanied by a commercial document issued by the nearest special collection agency or by the vendor.

- AOC (Appellation d'origine contrôlée) is the French certification granted to certain French geographical indications for wines, cheeses, butters, and other agricultural products, all under the auspices of the "government bureau Institut national des appellations

d'origine", now called "Institut national de l'origine et de la qualité" (INAO) (Vedura, 2018).

- VDQS (Vin délimité de qualité supérieure) "Delimited Wine of Superior Quality", usually abbreviated as VDQS, was the second highest category of French wine, below "Appellation d'Origine Contrôlée" (AOC) in rank, but above Vin de pays (country wine). VDQS was sometimes written as AOVDQS, with AO standing for Appellation d'Origine. VDQS wines were subject to restrictions on yield and vine variety, among others (Vedura, 2018)

The green ring is intended for AOC and VDQS wines, the blue for table wines and consequently for local wines, the orange for liqueur wines and natural AOC sweets, the gray for other intermediate products, etc. But it is also an insurmountable element of the aesthetic presentation of wine. The color and the pattern of the cap must be in harmony with its bottle, shape and color, as well as with the label and the back label. The filling of the 750ml bottle, which traditionally reaches 63mm or 55mm from the top of the bottle, should, according to the lid type, leave an indication of free space (Rouzet & Seguin, 2006).

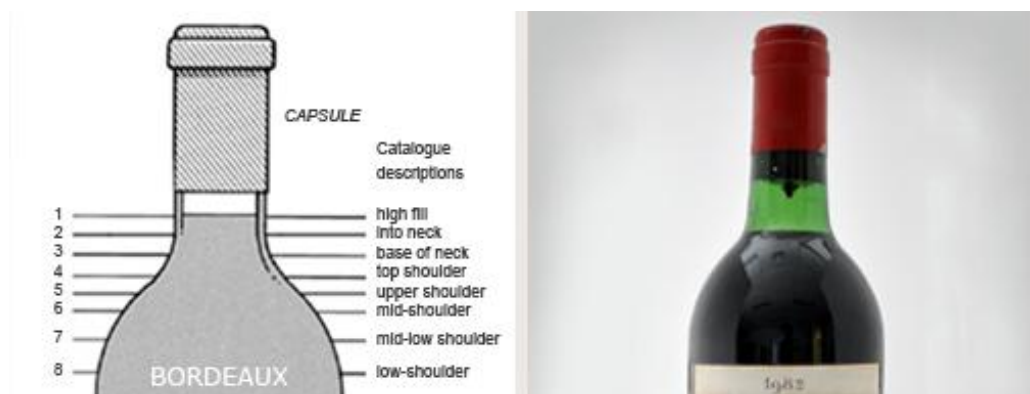


Figure 12 The filling level for "bordeaux" bottle

Figure 12 source 11 <http://vincurable.com.au/wine-information/>



Figure 13 The filling level for "burgundy" bottle

Figure 13 source 12 <http://vincurable.com.au/wine-information/>



Figure 14 Capsules for wine bottles (with cork)

Figure 14 source 13 <https://www.kinnek.com/article/how-to-purchase-wine-capsules/#/>

➤ The cork- screw cap

Like all other elements, the cork-screw cap depends on the definition of "wine" marketing product. The sound made when opening a bottle of wine is part of a cultural tradition and, depending on the target customer, it could be considered more necessary. If someone is targeting a specialty clientele with an aged wine, the traditional cork stopper is imperative. If anyone is targeting a young clientele and has a young wine, an Altec lid is welcome. In contrast, in the United States,

these consumers will have no objection to having a metal screw cap (Rouzet & Seguin, 2006). It is apparent that, obviously, everything is really dependent on the target's choice and the type of product clientele.



Figure 15 Cork and screw cap

Figure 15 source 14 <https://www.catawiki.com/stories/4931-wine-dilemma-should-you-use-cork-or-cap-to-close-the-bottle>



Figure 16 Mix of bottles with capsule and cork or screw cap

Figure 16 source 15 <http://amateurgastronomer.com/index/2011/11/>

2.1.4 Conclusions on wine packaging

As analyzed in the literature review, there are many factors that need to be taken into consideration in the planning of the marketing of oenological products. Below are some of the key criteria that need to be properly studied on the basis of the target consumers of the wine company in question, so that there is a correct platform on which the product promotion campaign will invest.

➤ The bottle

The shape and color of a bottle may have different forms depending a) on the wine that it will contain (aged or fresh, white or red), b) the bottom of the bottle (Push up or Kick up base) which highlights the clarity of the wine but also determines the amount of wine, c) the weight and the quality of the glass of the bottle that gives prestige to the product and d) the dimensions of the bottle designed to separate the target customers.

➤ The Label

The characteristics of a label vary; there are labels such as square, round, rectangular, monochrome, multicolored, artistic, traditional, innovative or classical. All those styles that the label may have are based on the philosophy of each company according to the target audience.

➤ Capsule – screw cap

Capsule or screw cap should be aligned with the bottle and the label. For example, for a white wine it is accustomed to choose a light colored capsule or screw cap. Respectively, for a red wine it is usual to choose a dark colored capsule or screw cap.

An effective marketing strategy should incorporate all of the above three key criteria. In particular, the role of the label seems to be very important as it appears to be decisive for highlighting the product's

characteristics and qualities as well as its presentation in the desired category of consumers.

2.2 Branding strategy

2.2.1 Definition

Branding may be defined as the process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme. Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers (BusinessDictionary, 2018).

In the figures below, sketch-diagrams are depicted, to explain the definition, the roots and the procedure that a branding strategy follows, through mind mapping, brand development and management.

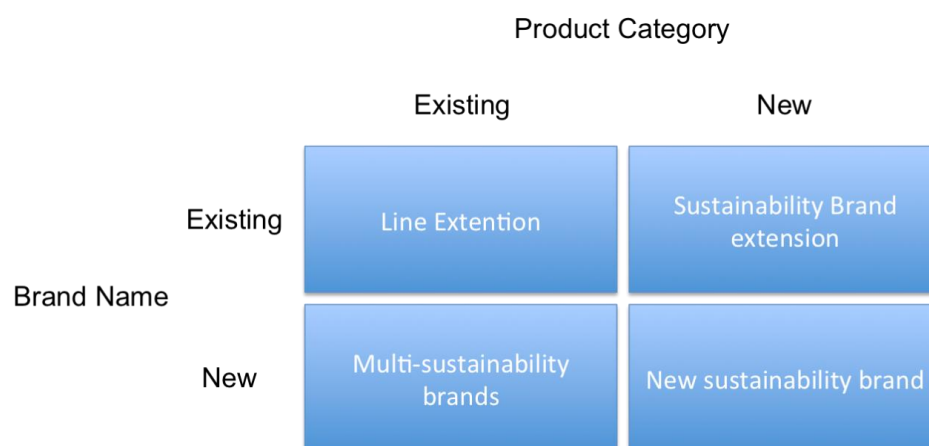


Figure 17 Sustainability brand development

Figure 17 source 16 <http://www.eveannlovero.com/international-marketing-2>

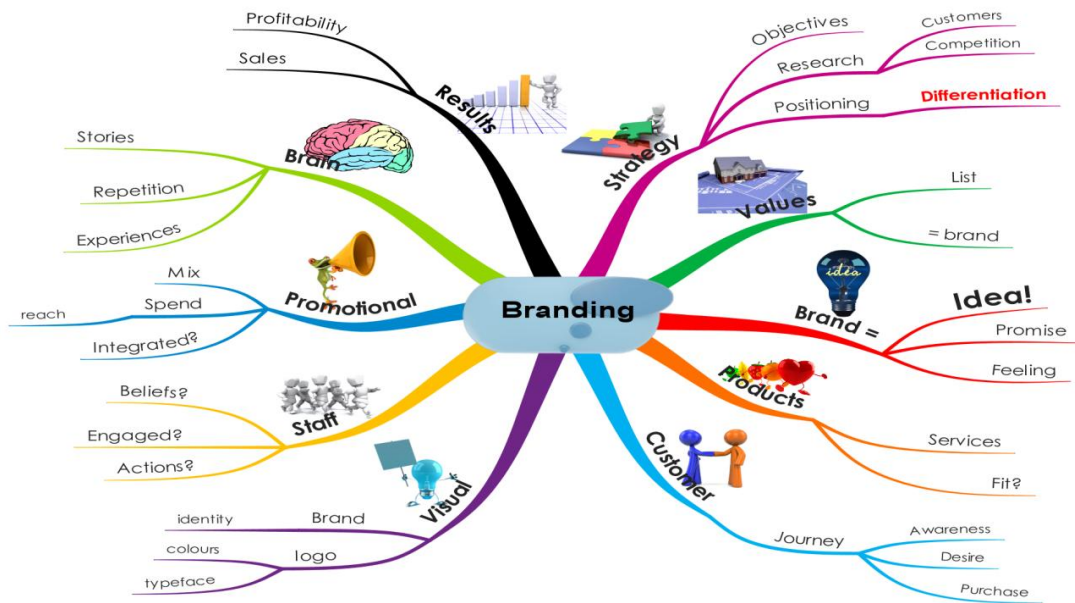


Figure 18 Branding mind map

Figure 18 source 17 <http://www.nigeltemple.com/2013/04/27/brand-strategy/>

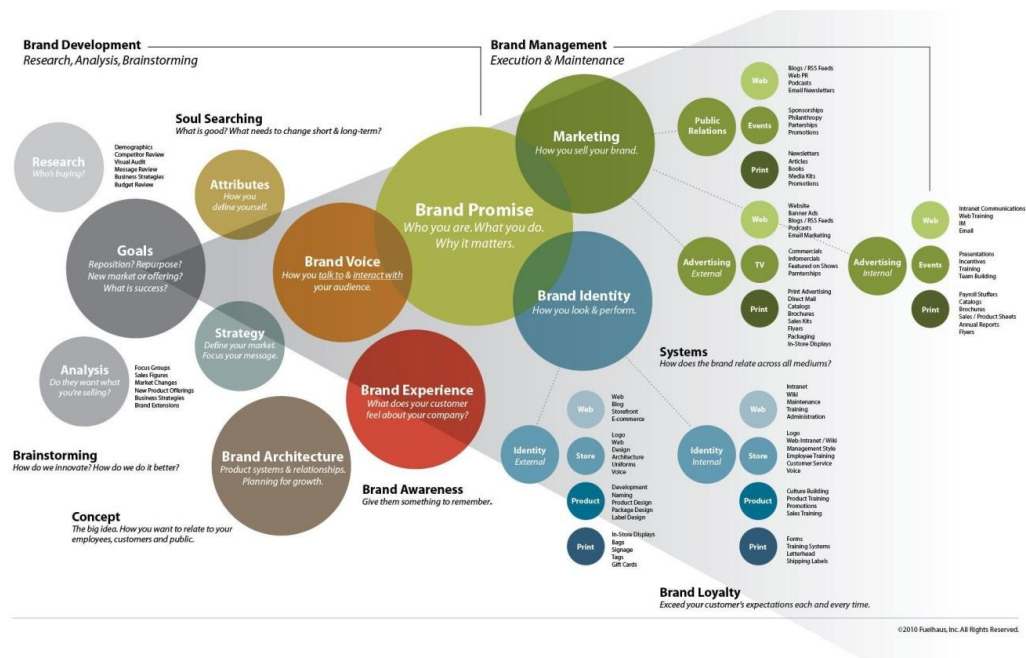


Figure 19 Branding procedure

Figure 19 source 18 <http://fuelcreative.agency>

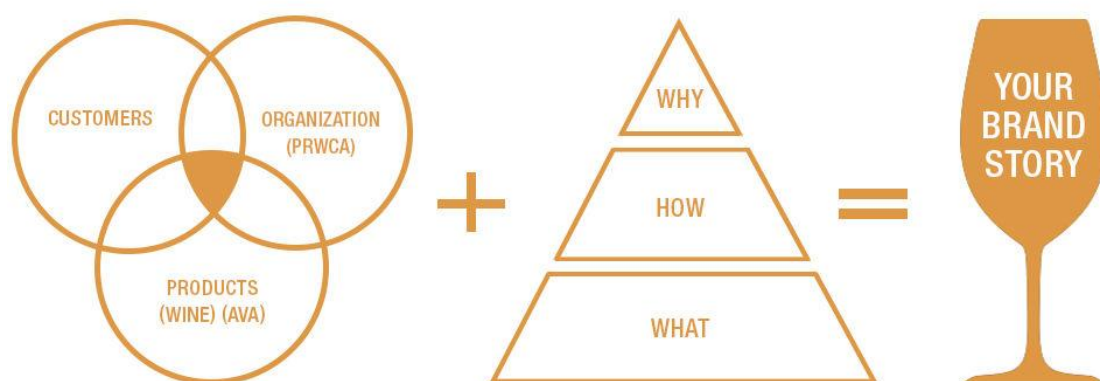


Figure 20 Brand strategy venn diagram

Figure 20 source 19 <https://gr.pinterest.com/pin/222294931584012939/>

2.2.2 Branding in the wine industry

A brand can be a mix of components that particularly distinguish a product created by a specific producer and at the same time differentiate it from other companies' products. Branding generally incorporates a specific name, logo, symbol and/or design. This allows the consumer to associate the product with a particular producer (Vrontis & Papasolomou, 2007). Kotler also points out that a brand may be basically a producer's guarantee to always provide a particular set of features, benefits, and services to consumers. Furthermore, a successful brand may be an recognizable product, service, person or place, highlighted in a way that helps the consumers to perceive unique qualities, relevant to their needs (Kotler, 2000). According to the American Marketing Association (AMA), a brand is "a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of other sellers" (Keller, 2003). The brand is essential in any industry, company or

product and its importance is growing for the wine industry. According to David Higgins, "people do not understand the need to build brands in the wine sector, which will become increasingly a problem among medium-sized wineries" (Westling, 2001). The consistent quality and flavor of a wine product are the key elements of the brand that can stabilize its position over time, in the global market. However, grapes are the basic ingredient in wine making and their flavor and taste are determined by the region in which they are grown. A global label's production requires a massive amount of grapes. Therefore, it is almost impossible to collect grapes from only a specific region so as to sustain the quality and flavor. In France though, there are restrictions which do not allow wine producers to collect grapes from multiple regions for use in a single brand. A problem is presented where the identification of the locality of a wine product becomes very difficult because of the existence of many different brands (Andrew, 2002). The unification of the industry led to the improvement of the profit margins and to the increase of the sales of the leading wine companies. Additionally, the number of brands that need to be managed has increased. Therefore, the promotion of an increased number of brands - from different wine varieties - by a company, has become a more difficult task. What makes this task even more complex is the fact that the sales sector has to avoid the brands varieties' mixing (Wine Business Monthly, 2002).

Branding is of vital importance in every industry, company and product. Well known industries of any kind develop rapidly their brands. That creates the need also for wineries and wine industry in general to recognize the necessity and the crucial role of branding in their marketing strategy. The plethora of wine brands in the market can be overwhelming for the consumer and this is the main reason why the development of a brand is so important. Some of the benefits of a successful brand are cost-effective marketing campaigns, greater trade leverage, higher margins, ease of extending lines, standing out from the competition and defense

against price competition. Moreover, a successful brand has the potential to gain the consumers' loyalty by transfusing a sense of trust towards the company and the quality of the product (Vrontis & Papasolomou, 2007). In the global wine market, the importance of branding is increasing. For the first time in 2000, Marketing's Annual UK Biggest Brand Report included three wine brands among its top 20 growers (Marsh, 2001). It is therefore no surprise that the companies increase the marketing budgets to develop more their brands. Some of the European countries that have already developed strong brands are France, Italy and Spain. In Greece, where the wine industry is still in progress, the focus of attention is on the development of recognizable and meaningful brands (Vrontis & Papasolomou, 2007).

The internationalization of wineries is also important and noteworthy. As local and national companies mature and their growth in the market slows or is saturated, they are increasingly looking abroad to increase sales and profit companies as attractive ways to grow and penetrate new markets (Vrontis, et al., 2011). Therefore, when a large winery acquires a smaller group, it reduces the costs of its office future functions because some the company's sectors, such as sales and accounting, are merged. Wine companies realize the benefits of mergers and the importance of deploying the existing distribution network or a new sales team. However, synergies of a merger or acquisition are often difficult to generate, because of the high level of success or failure risk (Vrontis, et al., 2011).

The key factors that must be taken into account regarding a wine brand that aims at global market share and seeks to maintain its position over time are quality and taste of the final wine product.

2.2.2.1 Small firm marketing and branding

Longenecker introduces marketing communications specifically for Small and Medium Businesses (SMEs) and argues that because of SMEs limited financial and human resources, their strategic marketing design is limited. He points out that when a product is distributed to a small market and therefore to a limited number of consumers, personal communication methods are important and need to be particularly focused to the target customers (Longenecker, et al., 2003).

Vrontis and his associates, develop a useful (and partly transferable to wine companies) integrated marketing communication model for small businesses. "Focus" (on the target customers) is noted as one of the attributes that largely define small businesses' marketing communications. An effective marketing communication, either electronic or word-of-mouth, highly depends on "focus". According to the authors, the above mentioned types of communication, should be considered tools but also targets of marketing communication. For a successful match between expectations and perceived service quality, marketing communications should manage service promises, customer expectations and internal marketing communication. They should also pay attention to and improve customer education. Small businesses should develop a marketing strategy based on their competencies and resources and not on dictated marketing methods (Vrontis, et al., 2011). Moreover, in designing of marketing communication activities, the uniqueness and usefulness of several marketing means and sectors should be respected (McArthur & Griffin, 1997).

Summarizing, it is important for SMEs to develop a marketing communications mix design and simultaneously to implement the methods and analyses so as to better measure and understand all the above elements (Vrontis, et al., 2011).

2.2.2.2 Developed markets' marketing and branding

As the marketing sector is continuously changing, it is assumed that both consumers and businesses will continue to consume and operate respectively, following the development of marketing, heading into a new era. Vrontis and Thrassou focus on practical business issues, outgrowing the former, more abstract philosophical perspective of marketing and they point out, that the new trend has crucial implications for business marketing communications. The conditions of this new marketing era tend to change the target area of marketing communication, shifting it from the consumer's environment to the consumer's mind. The focus is on the internal and the tangible, rather on the external and the intangible. The "perception" exceeds the "reality" and is responsible for the increasing number of product categories. Consequently, "perception management" arises as a primary marketing communication process, and "branding" as its primary vehicle (Vrontis, et al., 2011). Finally, marketing communications should have a single goal which is the shift of focus from the tangible product and its characteristics to the product experience and its intangible values.

2.2.3 Regional identity

For producers and for the producers' community in general, regional identity is consistent with strategic advantages and economic benefits. However, acquiring regional identity is a complicated process which can last for a significant amount of time. This process is defined by two major factors: the development of cohesion and sharing among the wine producers that communicates to the opinion makers and the collaboration with other parties outside the community, such as the tourism sector. An example of successful regional identities' creation, is the

California Wine Industry, which has managed to add value to the region's wines. Alongside the strengthening of the wine sector through regional identities, other sectors of the wider region, such as tourism and hospitality, were empowered. Other agricultural producers can learn from the experiences of identity creation in the wine sector and follow the same practices, which will add value to their products, in order to expand to other bigger markets (Bradley, et al., 2015)

Regional identity strengthens the local economy by creating the feeling that products originated from the particular region will certainly be reliable and of high quality. Some of the best-known examples are those of Bordeaux, Champagne, Islay, Speyside, Parma and Tuscany. In summary, some of the benefits of a successful regional identity are the adding of value to its local products, the growth of local businesses, and the development of the region into a knowledge, research and information center. Consumers are familiar with the regional identities of agricultural products because there has been little research into regional identity in other industries (Beebe, et al., 2012).

2.2.3.1 *Creating regional identities*

Many acknowledged that regional identities were developed with a key leader or a team of leaders, starting a procedure of coordinating and cooperating to develop joint results. The subsequent regional identity is an aggregate good which is owned and capitalized by all the individuals in the region. In order for a regional identity to be built and maintained over time, members need to collaborate and commit to a common vision harmonically. Another important factor for this goal to be achieved is that the community needs to have internal coherence.

The knowledge originated and the value added to local industries transforms the regional identity into a resource that can be accessed and

used by the individuals in the region. As mentioned by Ostrom, “managing a regional identity is like managing a common natural resource, but the challenge is maintaining quality rather than not overusing the resource” (Ostrom, 2000). By demarcating legally the boundaries of a geographical area, the group of individuals and local businesses having an interest in the success of the regional identity is defined. American Viticultural Area (AVA) encircles the area and requires from wine producers with AVA label on their products, to guarantee that 85% of their grapes are grown at the specific area. In France, a more strict legislative framework is at place where vineyard boundaries and production practices are fully regulated. According to INAO, in Bordeaux, a red wine may utilize the AOC Bordeaux label only if it is produced using Cabernet Sauvignon, Cabernet Franc, Carmenere, Merlot, Malbec or Petit Verdot grapes. Three other regulations that wineries in Bordeaux must observe, are the following: a) the base sugar content must be 178 grams per liter, b) the vineyard must have at least 2,000 vines per hectare and at most 60,000 buds per hectare after pruning and c) the produced wine must be tasted and approved by a delegated advisory committee (INAO, 1936). In the United States on the other hand, AVA growers and producers maintain their quality and added value of the region's wines by taking into account the social perceptions and pressure. They also share a common interest in protecting their business and investments. Strict regulations are not forced to community members by the law, but by the social pressure (e.g., not exchanging knowledge and not recommending the winery to visitors).

These two methodologies reflect different perspectives. The French framework respects tradition and social inheritance — “the classification system originated from an attempt to differentiate wine produced by aristocrats from wine made by commoners” (Fourcade, 2012) — while the U.S. system “spurs innovation while protecting intellectual property rights” (Lapsley & Sumner, 2014).

2.2.3.2 Adding value through identity

There have been controversial perspectives in industry sector, in regards to the regional identity. Many do not regard regional identity as an important economic variable. However, it could be a significant factor for adding value to agricultural products. Despite the fact that regional identity may not have a direct impact on producers' income, it may generate new ideas and practices that will potentially add value to their products. It may also increase industry solidarity which could lead to higher quality products and help other local businesses to grow further. For example, in the United States, the Napa Valley and Paso Robles have developed into significant tourist and hospitality centers, respectively (Bradley, et al., 2015).

Collaboration, shared vision and exchange of ideas and knowledge among the members of the community, are essential for the creation of a successful regional identity. All the above are some of the key elements, which will upgrade the quality of the region's products and industries. As a result, the entire local business sector will benefit from all the advantages that a regional identity can offer, such as reputation, increased sales and increased visits to the wineries (Bradley, et al., 2015).

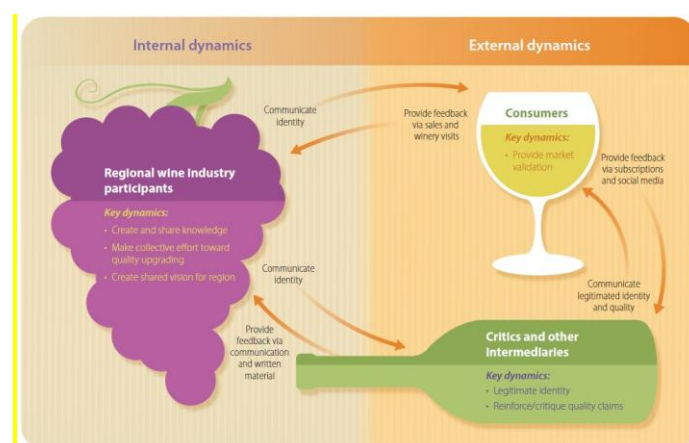


Figure 21 Identity formation in the wine industry.

Figure 21 source 20 <http://calag.ucanr.edu/Archive/?article=ca.v069n02p85>

2.2.4 *Brief conclusions on wine branding*

The above research features the significance of marking of wine items and its part in advancing those highlights that will make the item aggressive or more all speaking to the objective clients, in light of the promoting examination of the organization. The accentuation is set on the territory and the foundations of the wine item, with a specific end goal to make a feeling of confirmation to the objective client in regards to the nature of the item. At the point when explore into advertising is amicably coordinated with the marking methodology, this will be valuable to the item. Different factors, for example, the market conditions of a nation or the consistent advancements and patterns in the segments of advertising and marking, are inclined to make vacillations to the accomplishment of a wine item in the market.

3 Research methods and analysis

Following the bibliography research on wine marketing and branding, some of the questions still remain unanswered. In order to further explore the label as a feature of a wine product, a sequence of assessments and new surveys follow. This sequence includes a research on the labels of wine products in Greece and the exploration of the perceptions of the wine consumers in order to obtain results that will be of value for the design of a new wine label, representative of a regional mid-priced wine.

3.1 Research of the labels in Greek wines




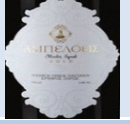


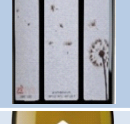








3.1.1 *Identification of the characteristics of wine labels*

The following survey on wine label features involves 50 wine labels in the Greek market, which were selected within a price range between 6-15€. Therefore, it includes wines that are considered to be mid-priced in the Greek market. The characteristics that will be examined in the table below are:

- The number of front labels
 - One front label
 - Two front labels
 - Over 2 front labels

- The shape of the front label(s)
 - Rectangular
 - Square
 - Rhomboid
 - Rounded square

- Trapezoid
 - Chamfered rectangular
 - Abstract
 - Square and rectangular
 - Circular and rectangular
 - Trapezoid and rectangular
 - Square and abstract
- The characteristic of the label(s)
- Producer name
 - Year of production
 - Geometric
 - Abstract
 - Traditional
 - Artistic
 - Minimal
 - Pluralistic
 - Related to the region
 - Related to the ingredients of the wine (ex. grapes)
 - Retro
 - Contemporary
 - Saturated colors
 - Vibrant colors
 - Monochrome or under 3 colors
 - Multiple colors (over 4)

N/N	Label	Producer	Year	Shape (front label)	Geometric	Abstract	Traditional	Artistic	Minimal	Pluralistic
1		Diofili	2015	Square		✓			✓	
2		Wine Art Estate	2010	(2) Square & Rectangular	✓					✓
3		Ktima Karipidis	2016	Rounded Square					✓	
4		Ampeloeis	2014	Abstract				✓		✓
5		Silva Daskalaki Winery	2015	Abstract				✓		
6		Douloufakis	2016	(2) Square & Rectangular				✓	✓	
7		Ktima Pieria Eratini	2014	(3) Rectangular	✓	✓		✓	✓	
8		Santawines	2016	Diamond	✓				✓	
9		Escapades Winery	2017	(5) Rectangular	✓				✓	
10		Domaine Sigalas	2017	Rounded Square					✓	
11		Merkouri Estate	2015	Rectangular			✓			✓
12		Methymnaeos	2015	(2) Circle & Rectangular	✓		✓		✓	
13		Zacharias	2014	Rectangular					✓	
14		Ktima Gerovassiliou	2017	Trapezoid	✓				✓	
15		Chatzigeorgiou Limnos	2006	Abstract	✓		✓			✓


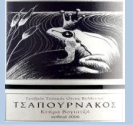



Related to the region	Related to the ingredients of the wine (ex. grapes)	Retro	Contemporary	Saturated colors	Vibrant colors	Monochrome or under 3 colors	Mutiple colors (over 4)	Sources
			✓			✓		http://www.diofilii.gr
					✓	✓		http://www.wineart.gr
			✓			✓		http://www.karipidi.gr
		✓				✓		www.ampeloeis.gr
	✓	✓					✓	https://www.silvawines.gr
							✓	https://www.cretanwines.gr/el/
			✓			✓		http://www.houseofwine.gr
						✓		https://www.santowines.gr
			✓			✓		http://www.escapadewinery.com
						✓		http://www.sigalas-wine.com
✓	✓	✓				✓		http://www.mercouri.gr/gr/gr_wines_ktima.html
✓						✓		http://www.methymnaeos.com
						✓		http://www.zacharias.com.gr/index
			✓			✓		https://www.gerovassiliou.gr
✓		✓			✓		✓	http://www.chatzigeorgioulimnos.gr

N/N	Label	Producer	Year	Shape (front label)	Geometric	Abstract	Traditional	Artistic	Minimal	Pluralistic
16		Diofili	2013,84	Rectangular				✓		✓
17		Wine Art Estate	2013,76	(2) Trapezoid & Rectangular	✓			✓	✓	
18		Ktima Karipidis	2013,68	Trapezoid					✓	
19		Nico Lazaridi	2013,6	Rectangular				✓		
20		Silva Daskalaki Winery	2013,52	(2) Square & Rectangular	✓	✓		✓	✓	
21		Douloufakis	2013,45	Rectangular		✓		✓	✓	
22		Ktima Pieria Eratini	2013,37	Chamfered Rectangular	✓		✓			✓
23		Santawines	2013,29	Abstract	✓		✓			✓
24		Escapades Winery	2013,21	Rectangular		✓		✓	✓	
25		Domaine Sigalas	2013,13	(2) Square & Abstract	✓		✓			✓
26		Mercouri Estate	2013,05	Rectangular		✓		✓	✓	
27		Methymnaeos	2012,97	(2) Circle & Rectangular	✓	✓		✓		✓
28		Zacharias	2012,9	Rectangular		✓		✓	✓	
29		Ktima Gerovassiliou	2012,82	Rectangular			✓	✓		✓
30		Chatzigeorgiou Limnos	2012,74	Rectangular		✓		✓	✓	

Related to the region	Related to the ingredients of the wine (ex. grapes)	Retro	Contemporary	Saturated colors	Vibrant colors	Monochrome or under 3 colors	Multiple colors (over 4)	Sources
							✓	http://www.musesestate.com
			✓				✓	http://alpha-estate.com
		✓					✓	http://www.tsantali.com
			✓		✓		✓	http://www.chateau-lazaridi.com
			✓			✓		http://www.ktimavoyatzi.gr
			✓	✓	✓		✓	http://www.tsililis.gr
✓						✓		http://www.bibliachora.gr
✓		✓		✓	✓		✓	https://www.papaioannouwines.gr
			✓	✓	✓		✓	http://www.winesofcrete.gr
	✓	✓		✓		✓		https://www.lyrarakis.com
			✓			✓		http://www.karipidi.gr
			✓	✓	✓		✓	http://www.antonopoulosvineyards.com
			✓			✓		https://www.domainspiropoulos.com
		✓			✓		✓	http://lantides.gr
						✓		http://www.tselepos.gr

N/N	Label	Producer	Year	Shape (front label)	Geometric	Abstract	Traditional	Artistic	Minimal	Pluralistic
31		Hatzimichalis	2003	Rectangular			✓			✓
32		Ktima Pieria Eratini	2016	Abstract		✓		✓	✓	
33		Mercouri Estate	2013	Rectangular			✓		✓	
34		Katsaros	2005	Rectangular			✓	✓		✓
35		Chatzivariti Estate	2008	Rectangular	✓					✓
36		Semeli Wines	2016	Rectangular		✓		✓	✓	
37		Lalikos Wines	2017	Square		✓		✓	✓	
38		Porto Karras	2006	Rectangular			✓			✓
39		Skouras	2014	Rectangular					✓	
40		Estate Chrisohoou	2009	Rectangular					✓	
41		Ktima Karadimou	2008	Rectangular	✓			✓		✓
42		Digenakis	2016	(2) Square & Rectangular				✓		✓
43		Alexakis wines	2014	Rectangular				✓	✓	
44		Karavitakis Winery	2016	Square				✓	✓	
45		Kitrvs Winery	2016	Rectangular				✓		✓

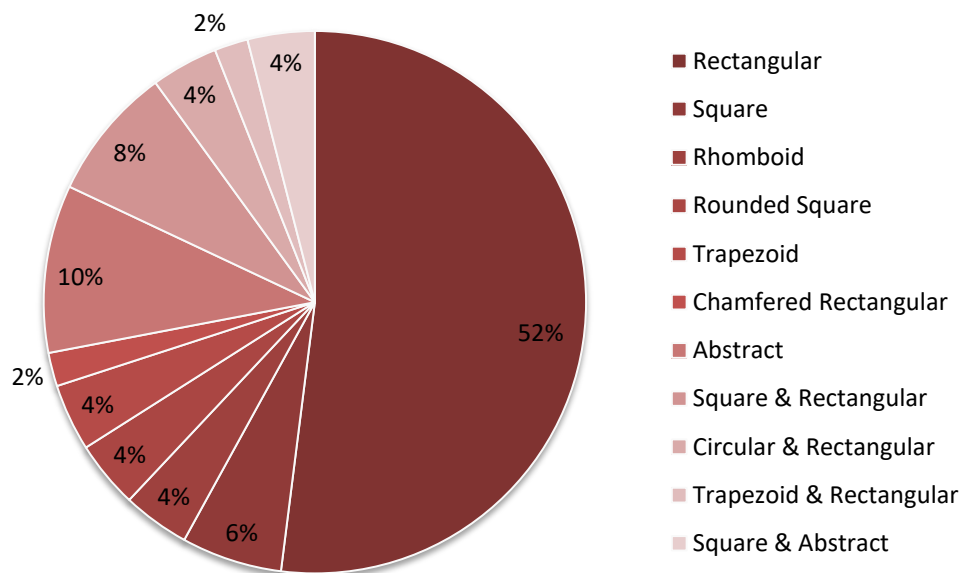
Related to the region	Related to the ingredients of the wine (ex. grapes)	Retro	Contemporary	Saturated colors	Vibrant colors	Monochrome or under 3 colors	Mutiple colors (over 4)	Sources
✓	✓	✓			✓		✓	http://www.hatzimichalis.gr
			✓			✓		http://www.aioloswines.gr
✓		✓				✓		http://www.mercouri.gr
✓	✓	✓		✓	✓		✓	http://www.ktimakatsarou.gr
						✓		http://chatzivaritis.gr
							✓	http://www.semeliwines.gr
				✓	✓		✓	https://www.wine24shop.gr
✓	✓	✓					✓	http://www.portocarraswines.gr
				✓	✓		✓	http://www.skouras.gr
✓	✓					✓		http://www.chrisohoou.com
							✓	http://www.ktimakaradimou.gr
		✓		✓	✓		✓	https://www.digenakis.gr
		✓				✓		http://alexakiswines.com
				✓	✓	✓		http://www.karavatakiswines.com
✓					✓	✓		http://www.kitrus.gr

N/N	Label	Producer	Year	Shape (front label)	Geometric	Abstract	Traditional	Artistic	Minimal	Pluralistic
46		Avantis Estate	2016	Diamond	✓					✓
47		Ktima Voyatzi	2016	(2) Rectangular		✓		✓	✓	
48		Troupis Winery	2013	Rectangular		✓		✓	✓	
49		Muses Estate	2014	(2) Rectangular				✓	✓	
50		Kir-Yianni	2016	Square / Abstract					✓	

Related to the region	Related to the ingredients of the wine (ex. grapes)	Retro	Contemporary	Saturated colors	Vibrant colors	Monochrome or under 3 colors	Mutiple colors (over 4)	Sourses
				✓	✓	✓		http://www.avantiswines.gr
						✓		http://www.ktimavoyatzi.gr
						✓		http://www.troupiswinery.gr
			✓	✓	✓		✓	http://www.musesestate.com
						✓		https://kiryianni.gr

3.1.2 Analysis of the obtained data

FRONT LABEL SHAPE

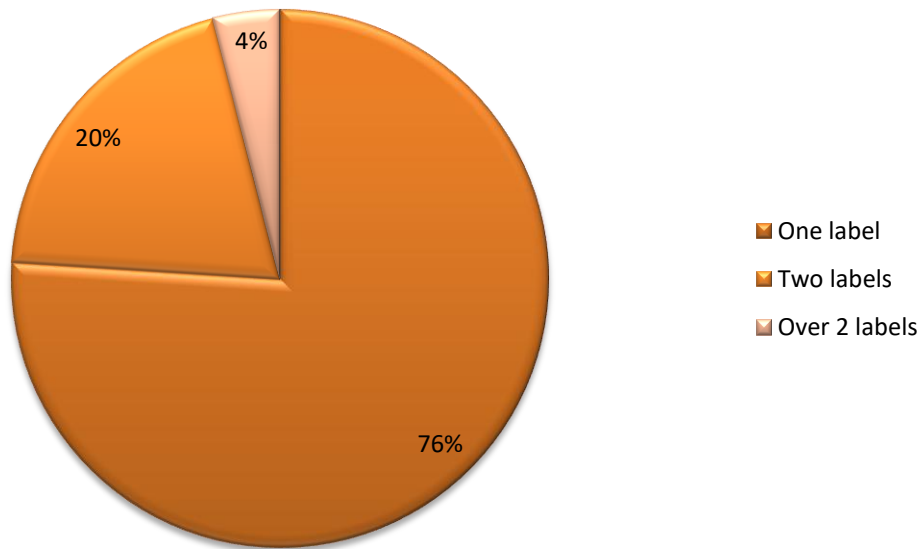


Analyzing the above pie chart, it is clear that more than half (52%) of the representative sample of the 50 companies active in the Greek market, chooses a rectangular shape for their bottles, while the 2nd preferred shape of a label is the abstract (10%) and the third one is the square (8%). The difference is enormous and this may be due to the ease of labeling the bottle as well as the

cost of its entire manufacturing process and its adaptation.

FRONT LABEL SHAPE	
Rectangular	26
Square	3
Rhomboid	2
Rounded Square	2
Trapezoid	2
Chamfered Rectangular	1
Abstract	5
Square & Rectangular	4
Circular & Rectangular	2
Trapezoid & Rectangular	1
Square & Abstract	2

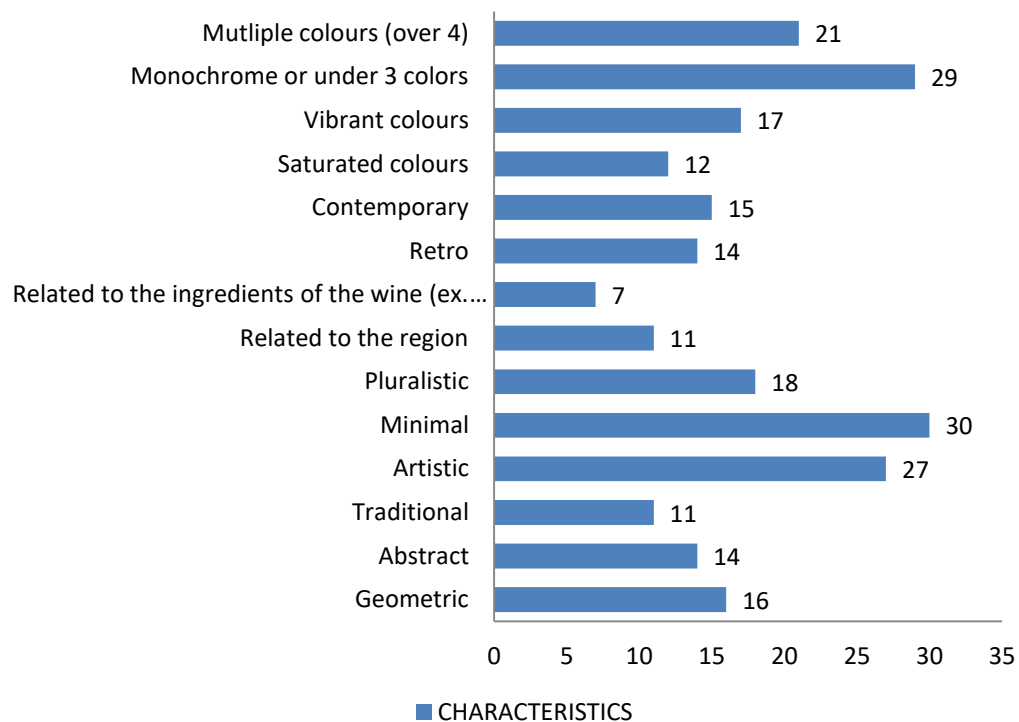
Number of front labels



The above pie chart is very important as it clearly shows that the placement of more than one label on the front of the bottle is avoided by the majority; it is only 24% of the companies that use two or more labels on their bottles. The

reason seems to be the cost of the final product and the time-consuming placement process.

Number of front labels	
One label	38
Two labels	10
Over 2 labels	2



In the above diagram, the following trends are distinguished:

- Minimal
- Few colors
- Artistic-humorous

CHARACTERISTICS	
Geometric	16
Abstract	14
Traditional	11
Artistic	27
Minimal	30
Pluralistic	18
Retro	14
Contemporary	15
Saturated colours	12
Vibrant colours	17
Monochrome or under 3 colors	29
Mutliple colours (over 4)	21
Related to the region	11
Related to the ingredients of the wine (ex. grapes)	7

3.1.3 Conclusions on the characteristics of wine labels

Observing the results of the research on existing labels, it appears that the market trend tends towards minimalism. Most wine companies prefer to use 3 colors in maximum and only the necessary legal basis of product data on their labels. There were few wine companies that used over 2 front labels and had traditional and pluralistic elements on their labels. Moreover, an artistic mood in the design of the labels and especially on the background was observed, as many labels were found to contain paintings or abstract art. It seems that wine producers prefer simpler labels that focus directly on the main characteristics of wine products (region, variety etc), and limited details such as lines, shapes and colors.

3.2 The wine label from a consumer point of view

In order to obtain a deeper understanding of consumer preferences, a questionnaire is created (see appendix). The questionnaire focuses on consumer preferences regarding wine labels and whether they play a role in buying a bottle of wine. The questionnaire was answered by a total of 215 people.

The questionnaire starts by collecting basic information such as age, gender, educational level and annual income of respondents. Also, in order to rank respondents on a scale of target consumers, they are asked how often they buy a bottle of wine as well as how much money they would spend on it.

Then, there are two important questions that provide important information about the feeling consumers have when choosing a wine from the shelf and on what motivates them finally to purchase it. The ultimate goal is to obtain a clearer feedback on what initially intrigues them, at a first glance, but also what ultimately proves to be decisive for them to purchase it, when they examine the bottle in detail.

Concluding the questionnaire, consumers are asked about the shape, background, style and features they prefer or would like to see on a wine label.

3.2.1 Analysis of the obtained data

According to the results, the percentage of women that answered the questionnaire was slightly larger than men, the ages between 26 and 35 years old were predominant, the educational level of the respondents was divided between undergraduate and postgraduate studies and the financial level of the majority ranged up to 15.000 € per year.

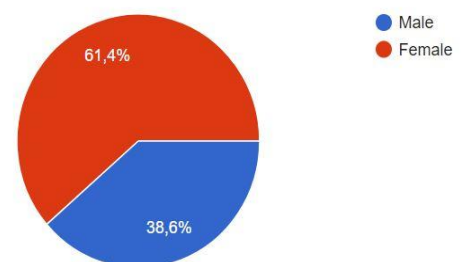
Analytically:

Gender:

- 61,4% Women
- 38,6% Men

Gender

215 απαντήσεις

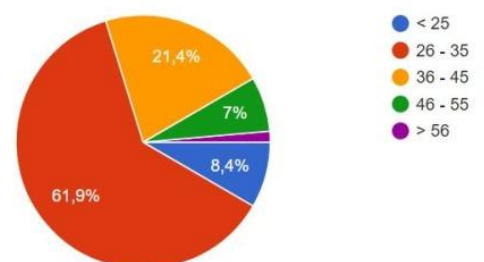


Ages:

- 61,9% 26-35
- 21,4% 36-45
- 8,4% < 25
- 7% 46-55
- 1,4% > 56

Age

215 απαντήσεις

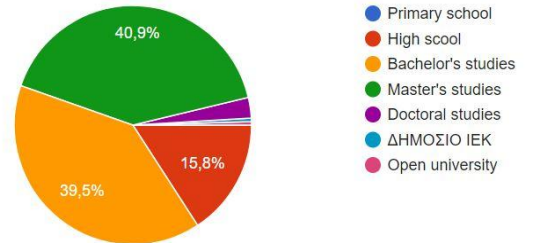


Educational level:

- 40,9% Postgraduate
- 39,5% Undergraduate
- 15,8% Lyceum
- 2,8% PhD
- 0,5% Other

Educational level

215 απαντήσεις

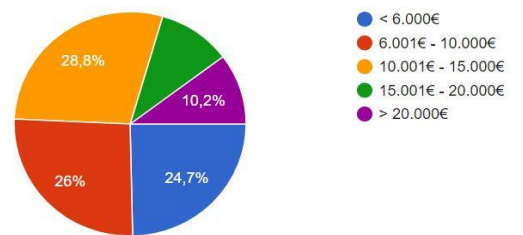


Income:

- 28,8% 10.001€ - 15.000€
- 26% 6.001€ - 10,000€
- 24,7% < 6.000€
- 20,4% > 15.001€

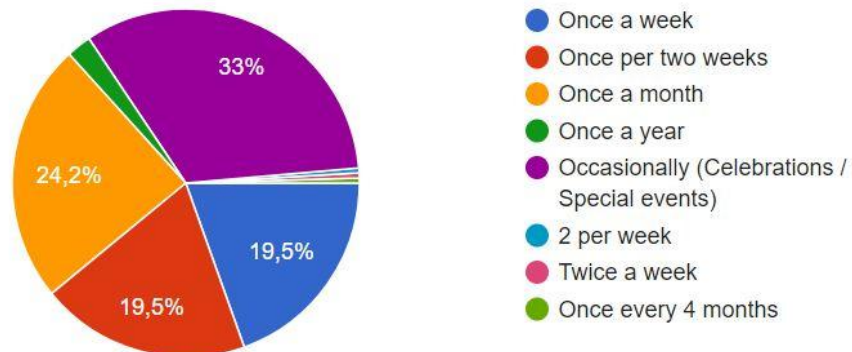
Annual Income

215 απαντήσεις



How often do you purchase a bottle of wine?

215 απαντήσεις



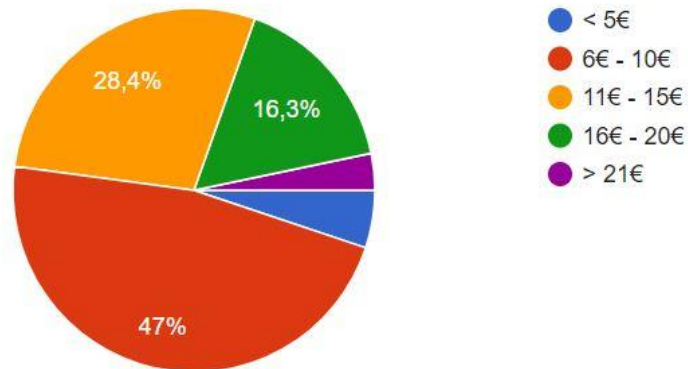
In the pie chart above, it appears that most of the respondents buy wine occasionally (on holidays or special events) or once a month, while only 1% of the respondents are weekly consumers.

Analytically:

- 33% Rarely
- 24,2% Once a month
- 19,5% Once every 2 weeks
- 19,5% Once a week
- 2,3% Once a year
- 1% 2 times a week
- 0,5% Once in 4 months

How much money would you spend for a bottle of wine?

215 απαντήσεις



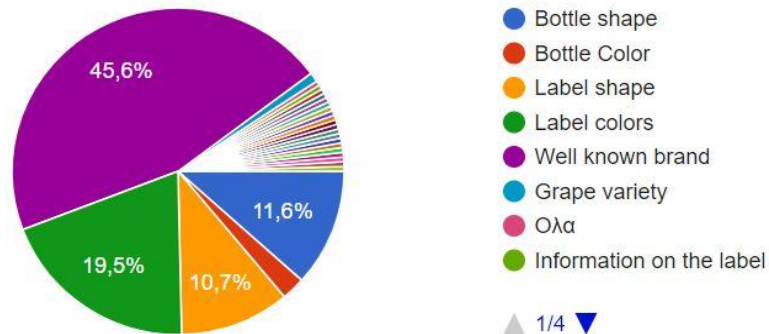
In the pie chart above, it is obvious and impressive at the same time, that half of the respondents would not give more than 10 € for the purchase of a bottle of wine, while less than 5% of the respondents would give over 20€.

Analytically:

- 47% 6€ - 10€
- 28,4% 11€ - 15€
- 16,3% 16€ - 20€
- 5,1% < 5€
- 3,3% > 21€

Which of the following characteristics would intrigue you so as to pick a bottle off the shelf?

215 απαντήσεις



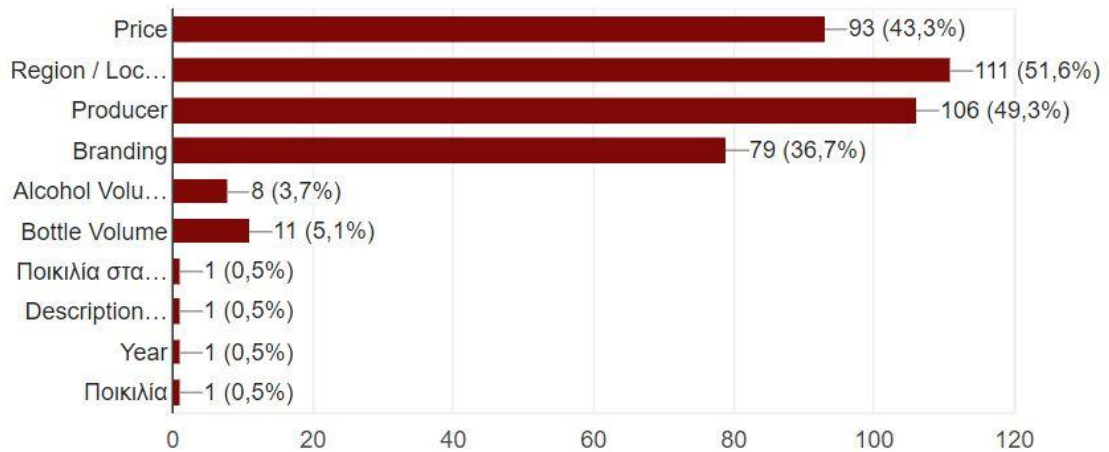
In the question: “which of the following characteristics would you intrigue you so as to pick a bottle off the shelf”, it is noticeable that the power of brand is prevailing.

Analytically:

- 45,6% well know brand
- 19,5% label color
- 11,6% bottle shape
- 10,7% label shape
- 2,3% bottle color
- 12,6% Other

When you examine a wine bottle, which of its features would actually motivate you to buy it?

215 απαντήσεις



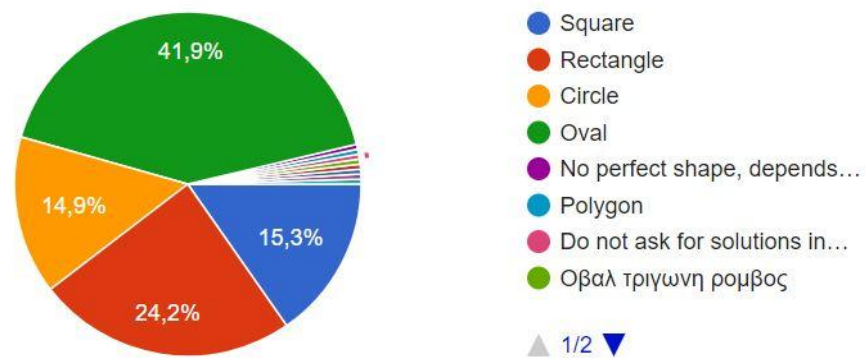
Asking about the features of a wine bottle that would motivate someone to purchase it, the respondents seem to prefer the following features: region, producer, price, branding.

Analytically:

- 51,6% Region
- 49,3% Producer
- 43,3% Price
- 36,7% Branding

How would be the perfect shape of a wine label in your opinion?

215 απαντήσεις



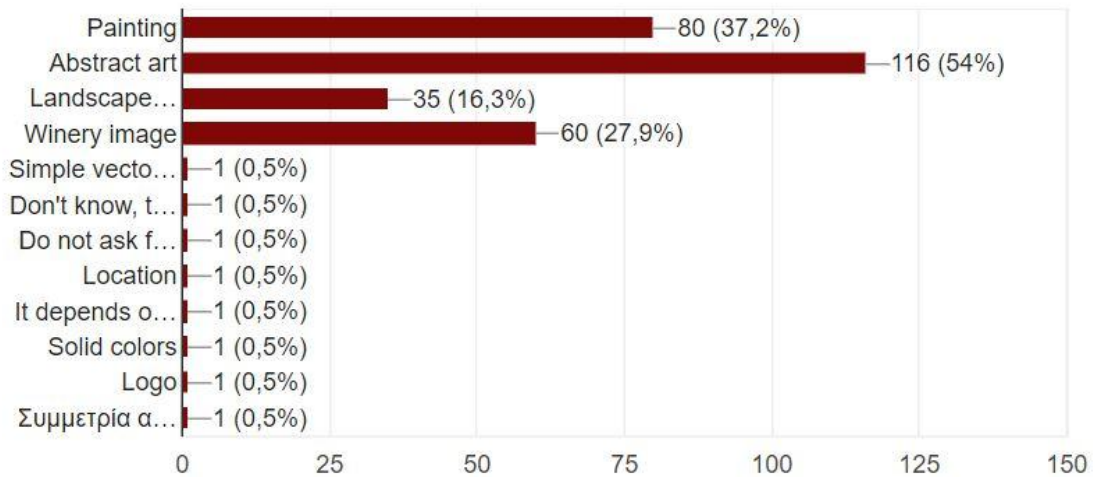
Regarding the preference in the shape of the label, the predominance of only one figure-shape, the Oval, in the respondents' answers is striking. This is something that did not match the results of the research on existing labels presented on the chapter 3.1. So, the need to renew the traditional patterns of the label shapes-figures becomes obvious from the part of the consumers.

Analytically:

- 41,9% Oval
- 24,2% Rectangle
- 15,3% Square
- 14,9% Circle
- 3,7% Other

Choose one or more of the following background themes that a wine label should have.

215 απαντήσεις



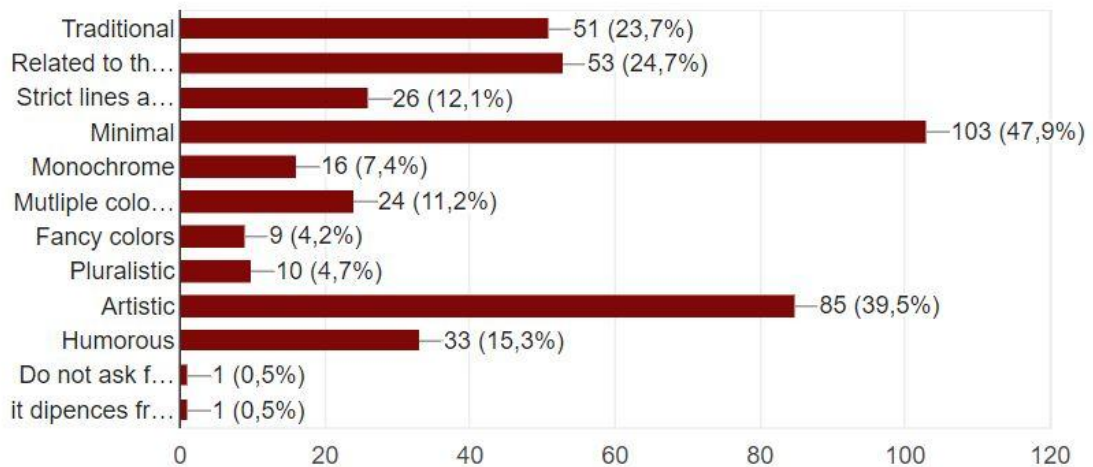
For Background themes of a wine label there is a trend towards abstract art and paintings, which, as we have seen, is in line with the results of the chapter 3.1 and existing labels.

In detail, the dominant answers are:

- 54% Abstract art
- 37,2% Painting
- 27,9% Winery image
- 16,3% Landscape with grapes

Which of the following characteristics would assemble the wine label of your taste?

215 απαντήσεις



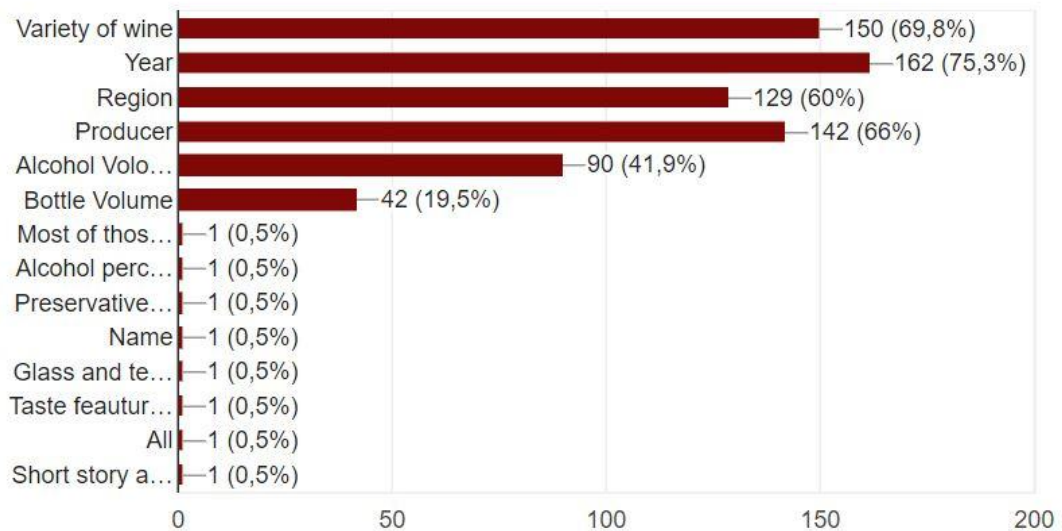
As far as the style of the label is concerned, the tendency is towards minimalist, artistic, humorous and minimal colors or monochrome labels.

In detail, the dominant answers are:

- 47,9% Minimal
- 39,5% Artistic
- 24,7% Region
- 23,7% Traditional
- 15,3% Humorous

What features do you think that should be present on a wine label?

215 απαντήσεις



Finally, we observe that the basic characteristics of the wine product (type, chronology, alcohol levels, etc.), as shown in chapter 3.1, are also those that by regulation ought to be present on the label.

In detail, the dominant answers are:

- 75,3% Year
- 69,8% Genre
- 66% Producer
- 60% Region
- 41,9% Alcohol
- 19,5% Bottle size

3.2.2 Conclusions on consumer preferences

According to the questionnaire results, consumers seem to prefer labels with the following characteristics: a) oval shape, b) basic information about the wine and c) minimal, monochrome, artistic, contemporary design. Differences and similarities between the consumer preferences, according to the results of the questionnaire and the results of the research made on the existing labels in the Greek market (chapter 3.1) are presented in the following table.

Label features	Current trends	Consumer preference
Basic characteristics (year, region, etc)	✓	✓
Minimal, Monochrome, Artistic	✓	✓
Contemporary		✓
Humorous		✓
Traditional label shape (Rectangular)	✓	
Contemporary label shape (Oval)		✓

4 Wine label design

Following the literature review and the aforementioned survey and questionnaire, a new label is designed as a test case scenario, with the aim to adapt to current trends, respond to consumer preferences and innovate. By keeping the basic characteristics of the labels, the market trend towards minimalism and the liking of consumers towards the humorous element, and their dissatisfaction with the traditional pattern of the labels, the new labels of the products of 80Winery is composed according to the following features:

- Minimal
- Artistic
- Contemporary
- Oval shape
- Humorous

4.1 Development of a design brief

The winery "80Winery" produces two products, red dry wine and white dry wine. Each product must have two labels in compliance with wine regulation. The front label, where the brand and the type of each wine appears and the back label, with all the necessary features (see 2.1.3.2) and the variety of grapes. In total, four labels will be created.

Analytically:

- Black front label (red dry wine)
- Black back label (red dry wine)
- White front label (white dry wine)
- White back label (white dry wine)

4.2 Label prototyping

In an effort to emphasize the tradition of the winery and to keep the original name of the red dry wine “Ντροπαλιά” (Dropalia), which derived from the homonymous river “Ντρουπαλιά” (Droupalia river) adjacent to the winery area, there was a need to create a new name for its new winery product, the white dry wine.

The proposed name for the white dry wine derives from a pun (wordplay) of the Greek word “Ντροπαλιά” (Dropalia), with the word “Ντροπαλό” (Dropalo) which means “shy” in the Greek language, linking the existing product to the new one. Therefore, the new name “Dropalo” optically matches the word “Dropalia” and at the same time is a characterization that perfectly suits a new product that will enter the market “timidly-shy” in a metaphorical but also a literal meaning.

The following figure shows sketches of brainstorming process and the steps that were followed to finalize the form of the label.

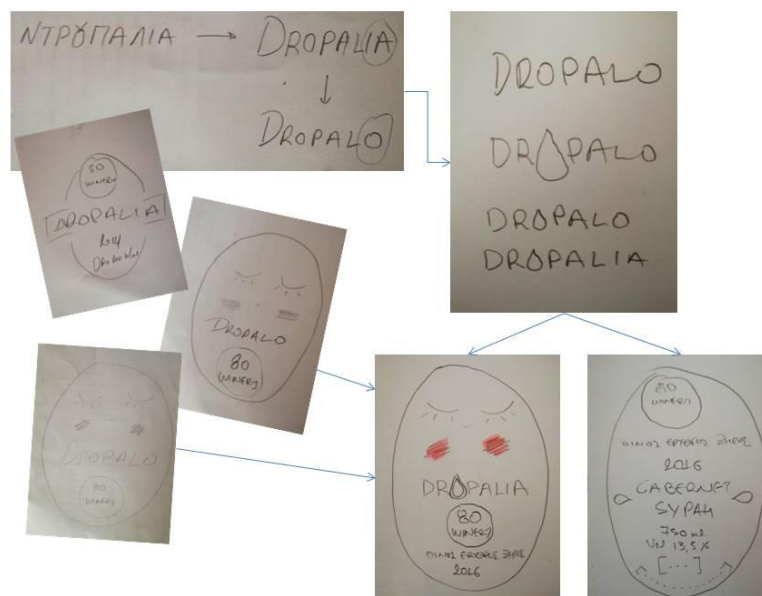


Figure 22 Prototype paths | Free hand drawings

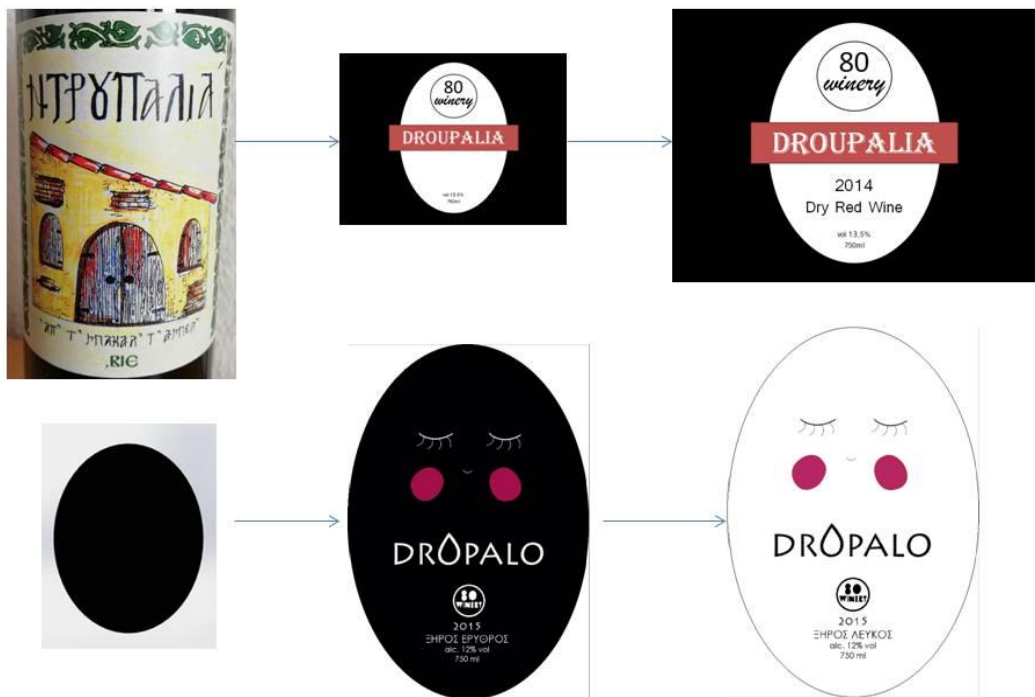


Figure 23 Prototype paths | Digital drawings



Figure 24 Prototype in digital bottles

4.3 80 Winery labeling

The final form of the front labels displays the following information-characteristics:

- A sketch of a face
- The product name
- Logo
- Type of product
- Year

The final form of the back labels displays the following information-characteristics:

- Logo
- Type of product
- Year
- Variety of wine
- Bottle volume
- Alcohol volume
- Service instructions
- Producer information
- Region - Country
- Sulphite volume

4.3.1 Dropalia front and back label



4.3.2 Dropalo front and back label



5 Synopsis and conclusions

5.1 Synopsis

In this dissertation, the role of marketing and branding in the wine industry was studied in detail by looking at the literature and analyzing the definitions formulated by the experts in the field. Following the literature review, a catalogue of existing wine labels was elaborated, with the aim of collecting information about their characteristics. In an attempt to gather information about consumer preferences and to compare these features to the current trends, a questionnaire was developed and was answered by 215 men and women, of different ages, educational backgrounds and financial statuses. Following this research, and combining it with the knowledge gained from the diverse courses studied within the postgraduate program in Strategic Product Design, the conclusions were of great value for the creation of the four new labels that will be directly integrated into 80Winery.

5.2 Conclusions

The definition of Marketing, its role in the market, its dynamic in product promotion and the definition of Marketing Mix (product, price, place and promotion) were analyzed, this highlighted the importance of research prior to developing a wine brand. The research into the marketing strategy for wine products revealed that there are three key characteristics that a wine company should focus on, so that its product meets the requirements of its target consumers. These include the bottle, the label and the capsule or screw cap. Each of these features has a specific role in promoting wine and should be blended harmoniously with each other. The research into wine branding and its role in wine marketing revealed that the label plays the most important role in promoting the wine product. The findings created the need for further exploration of the importance of wine labels and more specifically of their characteristics and their influence.

The survey on the labels of the existing mid-priced wines in Greece showed that the market trend is moving towards minimalism, thus rejecting unnecessary information and targeting the absolutely necessary elements, so that consumers can quickly and instantly recognize the product. In particular, most wine companies choose labels with few colors for their product, listing only key elements such as the variety of wine, the year of production and other mandatory information by the law.

Looking for a more specific picture of consumer preferences in relation to wine labels, the questionnaire results highlighted the need for a fresh approach for the design of the labels. The survey and questionnaire offered insights on the preferable shape of a wine label, contrasting existing trends to consumer preferences. For certain aspects of the wine label consumer preferences are in line with the prevailing market

trend in terms of minimalism and the artistic design of labels, while in others, for example the shape, there proved to be certain misalignment.

These results led to some important conclusions. The creation of a new wine label should have features combining a minimal design with artistic or even humorous elements and a modification of the classic shape of the label from a rectangle to oval. Following these findings, four new labels were created for the wine products of 80Winery.

Merging, interrelating and interpreting the findings of this dissertation, led to the creation of an innovative and modern product that will be integrated directly into 80 winery products and will soon be available on the market.

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7 Appendix

7.1 Questionnaire

Wine labeling

My name is Panagiotis Bakalis and I am a student of the programme "MSc in Strategic Product Design" of the International Hellenic University of Greece.

The following survey is part of the empirical research of my dissertation: "The role of labeling in the branding strategy of a mid-price regional wine".

Therefore, I would be grateful if you would spend 5-7 minutes in order to complete the questionnaire below.

The questionnaire is anonymous.

*** Required**

1. Gender *

Male

Female

2. Age *

< 25

26 - 35

36 - 45

46 - 55

> 56

3. Educational level *

Primary school

High school

Bachelor's studies

Master's studies

Doctoral studies

Other:

4. Annual Income *

< 6.000€

6.001€ - 10.000€

10.001€ - 15.000€

15.001€ - 20.000€

> 20.000€

5. How often do you purchase a bottle of wine? *

Once a week

Once per two weeks

Once a month

Once a year

Occasionally (Celebrations / Special events)

Other:

6. How much money would you spend for a bottle of wine? *

< 5€

6€ - 10€

11€ - 15€

16€ - 20€

> 21€

7. Which of the following characteristics would intrigue you so as to pick a bottle off the shelf? *

Bottle shape

Bottle Color

Label shape

Label colors

Well known brand

Other:

8. When you examine a wine bottle, which of its features would actually motivate you to buy it? *

Price

Region / Locality

Producer

Branding

Alcohol Volume

Bottle Volume

Other:

9. How would be the perfect shape of a wine label in your opinion? *

Square

Rectangle

Circle

Oval

Other:

10. Choose one or more of the following background themes that a wine label should have. *

Painting

Abstract art

Landscape with grapes

Winery image

Other:

11. Which of the following characteristics would assemble the wine label of your taste? *

Traditional

Related to the region

Strict lines and writing

Minimal

Monochrome

Multiple colors

Fancy colors

Pluralistic

Artistic

Humorous

Other:

12. What features do you think that should be present on a wine label? *

Variety of wine

Year

Region

Producer

Alcohol Volume

Bottle Volume

Other:

7.2 Labeling procedure



Figure 25 Final labels printed in self-adhesive paper with texture.



Figure 26 *Procedure of bottle cleaning and capsule setting*



Figure 27 Setting of the machine and labeling procedure



Figure 28 Final products



Figure 29 *The author of the dissertation and the final products*